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## Walt Whitman: A Current Bibliography, Summer 1999

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- Bales, Kent. "Walt Whitman's Daughter, or, Postcolonial Self-Transformation in the Fiction of Bharati Mukherjee." In Sabine Coelsch-Foisner, Hanna Wallinger, and Gerhild Reisner, eds., *Daughters of Restlessness: Women's Literature at the End of the Millennium* (Heidelberg: Universitätsverlag C. Winter, 1998), 187-201. [Examines how "Mukherjee includes herself among Whitman's literary progeny" both stylistically and thematically, concluding that "Mukherjee inherits from Whitman . . . a sympathetically multicultural politics and a phenomenology having an intense awareness of the body as its heart."]
- Benton, Paul. "Hot Temper, Melted Heart: Whitman's Democratic (Re)Conversion, May 1863." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 211-221.
- Berg, Christine G. "'giving sound to the bruised places in their hearts': Gloria Naylor and Walt Whitman." In Sharon Felton and Michelle C. Loris, eds., *The Critical Response to Gloria Naylor* (Westport, CT: Greenwood, 1997), 98-111. [Investigates Naylor's "decision to incorporate" Whitman's "Whoever You Are, Holding Me Now in Hand" into her novel *Linden Hills*; argues that Naylor "evokes images of Whitman as a brave homosexual poet, as a proponent of equality among all Americans, and as a filter for 'many long dumb voices,'" and proposes that "Naylor finds reflections of African-American experience in Whitman."]
- Berman, Paul. "Aria of Myself." *New Republic* 221 (August 16, 1999), 32-36. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]
- Bohan, Ruth. "Walt Whitman and the Sister Arts." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 153-160.
- Ceniza, Sherry. Review of Luke Mancuso, *The Strange Sad War Revolving: Walt Whitman, Reconstruction, and the Emergence of Black Citizenship, 1865-1876*. *American Studies* 40 (Spring 1999), 140-141.
- Cohen, Matt. "Walt Whitman, the Bachelor, and Sexual Politics." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 145-152.
- Colbert, Charles. *A Measure of Perfection: Phrenology and the Fine Arts in America*. Chapel Hill: University of North Carolina Press, 1998. ["Whitman's translation of physiological theory into poetry" serves as "a leitmotif" in this book,

and Chapter 7, "Clear from Our Very Organization," contains a section called "Heroic Copulation" (294-300) that discusses Whitman's poetry in relation to Hiram Powers's *Greek Slave* sculpture, a work much admired by phrenologist Orson Fowler.]

Crotty, Patrick. "Bigger and outside the average." *TLS* (April 30, 1999), 27-28. [Review of Jerome Loving, *Walt Whitman, the Song of Himself*.]

Dean, Susan. "Seeds of Quakerism at the Roots of *Leaves of Grass*." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 191-201.

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Eiselein, Gregory. Review of Martin Klammer, *Whitman, Slavery, and the Emergence of Leaves of Grass*. *American Studies* 40 (Spring 1999), 139-140.

Finneran, Richard. "'That Word Known to All Men' in *Ulysses*: A Reconsideration." *James Joyce Quarterly* 33 (Summer 1996), 569-582. [Identifies an "obvious" but previously undetected allusion to Whitman's "Out of the Cradle Endlessly Rocking" in *Ulysses* and traces "the resemblances between Whitman's poem and Joyce's novel," commenting on Joyce's knowledge of Whitman's work and noting other allusions to Whitman in *Ulysses*; proposes that Whitman's poem provides the answer to Stephen Dedalus's cryptic question, "What is that word known to all men?"]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 228-234.

Grünzweig, Werner. "Propaganda der Trauer: Kurt Weills Whitman-Songs." In Kim H. Kowalke and Horst Edler, eds., *A Stranger Here Myself: Kurt Weill Studien* (Hildesheim and New York: Georg Olms, 1993), 297-313. [Examines how the composers Othmar Schoeck in World War I and Kurt Weill in World War II both used Whitman's *Drum-Taps* to explore the role of the masses in wartime, and argues that Weill's Whitman Songs resisted propagandistic uses; in German.]

Harris, W. C. "Whitman's *Leaves of Grass* and the Writing of a New American Bible." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 172-190.

Herndl, Diane Price. "Critical Condition: Writing about Illness, Bodies, Culture." *American Literary History* 10 (Winter 1998), 771-785. [Reviews, among other books, Robert Leigh Davis, *Whitman and the Romance of Medicine* (175-777).]

Hidalgo, María de los Angeles Castro. "La consolidación de 'Los hijos de Adán' sección de poesía heterosexual en *Hojas de Hierba*." *Káñina* [Universidad de Costa Rica] 19, no. 2 (1995), 33-38. [Reads *Children of Adam* in terms of Whitman's encompassing of female and male sexuality, indicative of his merging of the physical and spiritual; in Spanish.]

- \_\_\_\_\_. "La tenacidad poética de Walt Whitman." *Kañina* [Universidad de Costa Rica] 20, no. 1 (1996), 31-37. [Second part of three-part essay on Whitman's merging of the physical and spiritual; in Spanish.]
- \_\_\_\_\_. "Walt Whitman y el valor de la realidad física en la evolución espiritual del individuo." *Kañina* [Universidad de Costa Rica] 20, no. 2 (1996), 47-51. [Reading of "Crossing Brooklyn Ferry," focusing on the melding of the physical and spiritual; in Spanish.]
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- Jensen, Beth. "'The low and delicious word death': The Acquisition of Language in 'Out of the Cradle Endlessly Rocking.'" *Intertexts* 2 (1998), 131-143. [Reads "Out of the Cradle Endlessly Rocking" in terms of "the process of language acquisition [Julia] Kristeva describes in *Revolution in Poetic Language*" and argues that "Whitman is well served by Kristevan theory which focuses on the pre-Oedipal stage of child development"; suggests that the poem enacts "the disintegration of the M/other-child dyad."]
- Johnson, Troy. "Sometimes a Dead Poet Can Say the Most about Sexual Freedom." *Great San Diego Times* (July 15, 1999), 52. [About Jesus Sierra Oliva's new play about Whitman, *Loving Comrades*, performed in July 1999 at Diversionary Theatre in San Diego, California.]
- Killingsworth, M. Jimmie. Review of Walt Whitman, *The Journalism*, Volume 1, ed. Herbert Bergmann, Douglas A. Noverr, and Edward J. Recchia. *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 222-225.
- Klier, Ron. "Walt Whitman, Woody Guthrie, Bob Dylan, and *The Anxiety of Influence*." *Midwest Quarterly* 40 (Spring 1999), 334-350. [Argues that "in some sense, a direct line of poetic descent can be drawn from Whitman to Guthrie to Dylan" and enumerates stylistic and thematic similarities among the three poets.]
- Kowalke, Kim H. "Kurt Weill, Modernism, and Popular Culture: Öffentlichkeit als Stil." *Modernism/Modernity* 2 (January 1995), 27-69. [Analyzes Weill's "self-consciously American opera" *Street Scene* (1946), based on Elmer Rice's 1929 play and with lyrics by Langston Hughes, in terms of its "web of Whitmanesque imagery," including a key "intertextual reference" to "When Lilacs Last in the Dooryard Bloom'd." Published in a German translation as "Kurt Weill, Moderne und populäre Kultur: Öffentlichkeit als Stil," in Nils Grosch, Joachim Lucchesi, and Jürgen Schebera, eds., *Emigrierte Komponisten in der Medienlandschaft des Exils 1933-1945* (Stuttgart: M&P, 1998), 171-220.]
- Mars-Jones, Adam. "Whitman Bio Filled with Guesswork and Graceless Paraphrase." *Star Tribune* [Minneapolis-St. Paul] (June 27, 1999), 17F. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]

McElroy, John Harmon, ed. *The Sacrificial Years: A Chronicle of Walt Whitman's Experiences in the Civil War*. Boston: David R. Godine, 1999. [Claims to present "the first selective and chronologically comprehensive account of Whitman's experiences in the Civil War" by arranging "nearly three hundred selections from Whitman's various prose writings about the Civil War . . . in the chronological sequence of events they refer to (rather than, in some cases, when they were written) in order to construct a semblance of the diary Whitman regretted not having kept during that period"; with "Introduction" by McElroy (xi-xix) and over fifty illustrations of Whitman, Civil War scenes, and Civil War soldiers.]

Mullin, Amy. "Whitman's Oceans, Nietzsche's Seas." *Philosophy Today* 42 (Fall 1998), 270-283. [Records "the odd effect of reading Nietzsche and Whitman together," noting "their many similarities with their radical differences," and focusing on "the challenge that Whitman represents for Nietzsche's determination to affirm life."]

Nicholson, Karen, ed. "Conversations" (Spring/Summer 1999). [Semiannual newsletter of the Walt Whitman Association, with news of Association events, including, in this issue, a report on the construction of Commonplace Park (the long-delayed "poetry place" being built adjacent to the Whitman House in Camden) and the winning entries in the Walt Whitman Association 1999 High School Poetry Contest.]

O'Neil, Margaret. "Collection Highlight: Whitman Bust by Sidney Morse." "Conversations" (Spring/Summer 1999), 3. [Note about Morse's 1887 plaster bust of Whitman.]

Parker, Simon. "Unrhymed Modernity: New York City, the Popular Newspaper Page, and the Forms of Whitman's Poetry." *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 161-171.

Phillips, Dana. "Whitman and Genre: The Dialogic in 'Song of Myself.'" *Arizona Quarterly* 50 (Autumn 1994), 31-58. [Takes issue with David Reynolds's characterization of Whitman (in *Walt Whitman's America*) as a poet of "fusion" who molds the popular, subversive literature of his time into high art; argues that "this valorization of 'fusion' over subversion runs very much counter to the spirit of the dialogic," and, following Bakhtin, concludes that, "whether one is the author or reader of *Leaves of Grass*, fusion and the dialogic are incommensurable values."]

Reynolds, David. "Walt Whitman." In Brian Lamb, *Booknotes: Life Stories: Notable Biographers on the People Who Shaped America* (New York: Times Books, 1999), 100-103. [Excerpts from Reynolds's comments about Whitman made during his 1996 appearance on the C-Span "Booknotes" television program.]

Roncevic, Mirela. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Library Journal* 124 (March 1, 1999), 84.

Rozakis, Laurie. *Instant American Literature*. New York: Fawcett, 1995. [Chapter 8, "Walt Whitman" (131-149), offers a breezy summary of Whitman's work intended for teenagers (e.g., "Whitman did for poetry what Howard Stern does for radio: stand it on its ear" or "As the golden arches are to the Big

Mac, so grass is to the Big Poet”); focuses on “Crossing Brooklyn Ferry,” “I Sing the Body Electric,” “A Noiseless Patient Spider,” “When Lilacs Last in the Dooryard Bloom’d,” “Passage to India,” “Out of the Cradle Endlessly Rocking,” and “Scented Herbage of My Breast.”]

Rubin, Merle. “A Sensitive Reading of Whitman’s Life.” *Los Angeles Times* (March 22, 1999), E3. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]

Shreiber, Maera. “Where Are We Moored?” Adrienne Rich, Women’s Mourning, and the Limits of Lament.” In Yopie Prins and Maera Shreiber, eds., *Dwelling in Possibility: Women Poets and Critics on Poetry* (Ithaca: Cornell University Press, 1997), 301-317. [One section of the essay, “A race of perfect Mothers—is what is needed” (312-314), reads Rich’s “An Atlas of the Difficult World” in relation to *Democratic Vistas* as texts that “speak to [the] country at a moment of political and spiritual disrepair”; finds that Rich “works hard to avoid Whitman’s invasiveness” but “nonetheless ends up duplicating his tendency to make universal sameness the grounds for sympathetic identification.”]

Smith, Jeff. “Saint or Sinner?” *San Diego Reader* (July 29, 1999), 82. [Review of *Loving Comrades*, a play about Whitman by Jesus Sierra Oliva, performed July 20 and 21, 1999, at Diversionary Theatre in San Diego, California, and directed by Ed Stevens.]

Sowder, Michael. “Walt Whitman, the Apostle.” *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 202-210.

Spiegelman, Willard. “Building Up and Breaking Down: The Poetics of Composting.” In Steven P. Schneider, ed., *Complexities of Motion: New Essays on A. R. Ammons’s Long Poems* (Madison, NJ: Fairleigh Dickinson University Press, 1999), 51-67. [Examines Ammons’s *Garbage* as a poem that “pays more than incidental homage” to “the Whitman of ‘This Compost.’”]

Sullivan, Jack. *New World Symphonies: How American Culture Changed European Music*. New Haven: Yale University Press, 1999. [Chapter 4, “New World Songs: The Legacy of Whitman” (95-130), investigates “one of the more tantalizing mysteries of American culture”—“just why Whitman is so attractive to composers”—and concludes that European composers “transcribed into music” Whitman’s “fundamental optimism—along with a peculiarly American ampleness and multiplicity”; focuses on the Whitman-inspired music of Frederick Delius, Ralph Vaughan Williams, Gustav Holst, Kurt Weill, and Paul Hindemith.]

Thym, Jürgen. “The Enigma of Kurt Weill’s Whitman Songs.” In Kim H. Kowalke and Horst Edler, eds., *A Stranger Here Myself: Kurt Weill-Studien* (Hildesheim and New York: Georg Olms, 1993), 285-296. [Argues that Weill’s Whitman Songs (“Beat! Beat! Drums!,” “O Captain! My Captain!,” “Come Up from the Fields, Father,” and “Dirge for Two Veterans”), though sometimes viewed simply as “morale-boosting productions of Fight for Freedom, Inc.,” composed to support the American war effort, are in fact “too serious in tone and too weighty in their compositional settings to be absorbed fully into the sphere of propaganda music,” and the cycle of songs

thus “releases its full potential and meaning” only from a post-war perspective.]

Valero Garcés, Carmen. “Jorge L. Borges, poeta y traductor de Walt Whitman: análisis de las estrategias en la traducción de poesía.” *Torre de Papel* 5 (Fall, 1995), 19-40. [Examines Borges’s translation of *Leaves of Grass* and finds Borges a re-creator more than a translator of Whitman’s work; in Spanish.]

Valiunas, Algis. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Commentary* 107 (June 1999), 70-72.

Westphalen, Emilio Adolfo. “Sobre la concepción de la poesía, con el ejemplo de Whitman.” In his *Escritos varios: Sobre arte y poesía* (Lima: Fondo De Cultura Económica, 1997), 87-98. [Essay by the Peruvian poet Westphalen, celebrating Whitman; originally written in 1945 and revised in 1947; in Spanish.]

Whitman, Walt. *A Backward Glance O’er Traveled Roads*. Santa Barbara: Bannanna Books, 1996.

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\_\_\_\_\_. *Selected Poems 1855-1892: A New Edition*. Ed. Gary Schmidgall. New York: St. Martin’s, 1999. [An edition that sets out “to offer Whitman’s poems in chronological sequence and in their first published form,” emphasizing in the selection poems from “roughly 1853 to 1860” that the editor judges to be the period of “his finest verse”; also contains Whitman’s published and unpublished prefaces, introductions, notes, and afterwords for his various editions; with several appendices (“Poems Published Before *Leaves* or Posthumously” [413-422], “Significant Passages from Whitman Manuscripts” [423-437], “Whitman’s Observations on *Leaves of Grass*, 1888-92” [438-437], and “Contemporary Reviews of *Leaves of Grass*” [448-482]); “Introduction” (xv-xxviii), “A Whitman Chronology” (483-484), “Notes on the Poems” (485-516), and “A Select Whitman Bibliography” (517-520), all by Schmidgall.]

Wong, Hertha D. Sweet. Review of James Nolan, *Poet-Chief: The Native American Poetics of Walt Whitman and Pablo Neruda*. *Walt Whitman Quarterly Review* 16 (Winter 1999/Spring 1999), 225-227.

Unsigned. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Kirkus Reviews* 67 (February 1, 1999), 203.

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\_\_\_\_\_. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Publisher’s Weekly* 246 (February 8, 1999), 204.

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\_\_\_\_\_. “Whitman Comes Alive.” *Illumine* [University of Iowa] 2 (July 1999), 29. [Describes electronic Whitman projects edited by Ed Folsom and Kenneth M. Price.]

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## ONLINE BIBLIOGRAPHY

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